

FINE ARTS COMMISSION

Agenda

11 January 1982 - 1100 Hrs.

Room 7D32, Hq.

1. Call to order by Chairman.

2. Review of December Minutes.

3. Old Business

a. Report of Exhibits Committee

[redacted]

STAT

b. Pedestal for Spaventa Sculpture

[redacted]

STAT

c. Portrait Painters [redacted] Johnson)

[redacted]

STAT

d. New Display Cases

[redacted]

STAT

e. Plans for FAC Activities in Annexes

[redacted]

STAT

f. Closed Circuit TV (Johnson)

[redacted]

STAT

g. Plans for Craft Show

[redacted]

4. New Business

a. Regular reports from FAC Committees.

Draft Text for placard adjacent to statue.

ECCE HOMO

1952

Sculptor - Georgio Spaventa, 1918-1978

The artist was born in New York City and studied in Europe. Alberto Giacometti, whom he had known in Paris in the late 40's, had an important influence on his style, and his work has also been compared to that of Rodin. His chief materials were wax and plaster for casting in bronze. ECCE HOMO is highly representative of the introspective quality of Spaventa's work.

The sculpture is on loan to CIA from Vincent Melzac, whose collection is also the source of the large paintings on display in the east and south walls of the concourse.

Sculpture Lent by Vincent Melzac
To be Placed in Main Concourse, Headquarters Building

Georgio Spaventa's bronze sculpture ECCE HOMO, 1952, recently lent to CIA by Vincent Melzac, will be placed in the Main Concourse of Headquarters in late January.

Georgio Spaventa was born in New York City in 1918. When he died in 1978 at the age of 60, he was all but unknown to the art public that had come of age in the 1970's. However, he was much admired by fellow artists, among them William de Kooning, who were important forces in the New York Abstract-Expressionist art world.

He studied at the Leonardo da Vinci Art School, the Beaux Arts Institute of Design, and the Grande Chaumiere in Paris. His sculptures were shown at the Gruenebaum Gallery, Poindexter Gallery, and the Stable Gallery of New York. Alberto Giacometti, whom he came to know in Paris in the late 40's, had an important influence on his style, which has also been compared to that of Rodin.

His work is particularly noteworthy because it did not reflect the Pop Art or Minimalist abstraction tendencies which were characteristic of other sculptures at the time.

At the time of Spaventa's last solo exhibition in New York in 1964, the late Frank O'Hara wrote:

"Much of the emphasis in important recent sculpture has been on material and technique, on the incorporation of found or industrial elements, on the actions of welding, cutting or assembling in general. In Spaventa, the emphasis is on the hand, and handling. With the single exception of Nakian, it is difficult to think of an American sculptor who has insisted more upon the imprint of his finger, thumb, wrist and arm.....His chief materials are therefore wax and plaster for casting in bronze. These physically sensual materials respond subtly (and sensuously) to his basically introspective (and intellectual) aims. In many of his figures he makes us feel isolation as a kind of cosmic repose.....[His work] has yielded a full, rich, and spontaneous expression of a very particularized, very important spirit."

ECCE HOMO is highly representative of the introspective quality of Spaventa's work, and although the sculpture is not large (it stands only 55" high) it conveys a feeling of great strength.

The Melzac Collection, from which the sculpture was borrowed, is the source of the large and colorful paintings which have hung for several years on the east and south walls of the main concourse.

The Fine Arts Commission